

Glocalization: A study of Bollywood Movies

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Abstract

This study examines Indian audiences' expectation from Bollywood movies and their closeness with their culture in spite of global influences. Audience response to the use of english, western clothing and musical styles, vary from subject to subject but have universal expectation from Bollywood movies that it should contain traditional clothing, culture, family emotion and Indian values. The Bollywood audiences do not expect westernization entirely in movies; Indian values also expect customs in terms of clothing, music, family emotions in Indian Bollywood movies (films). In this context, the article looks at the inflow of westernization of movies going into local. It especially pays attention to how these developments bring together and reshuffle the global and the local. Audience demand an Indian touch even while exhibiting global influences Bollywood films. Such reciprocal adoption between the symptoms of globalization & retention of glocalization (Indian touch) is discussed using the theoretical framework of glocalization in International communication.

Key words: Glocalization, Bollywood, Movies, India

Introduction

In recent times it is observed that in Bollywood a story exclusively copied from Hollywood will not guarantee to be a hit. It should have an Indian masala (touch), traditions. Even in Bhojpuri, Punjabi, tollywood they are having their local culture, civilization. In this article, I examine Bollywood films and their Indian touch in spite of having global influences.

The active audiences of Bollywood films in India adopt westernization with some Indian touch and co-ordination of picturization in both of them.

The film industry located in Bombay, now Mumbai. The term Bollywood has come to refer to the roughly 1000 Hindi films that roll out each year from the city's studios. From 1991, Globalization also impacted the scenario of Indian media.

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Many new international channels such like Hong Kong based Star TV, subsidiary of News Corporation and CNN enter in India. It was also supported by government's new "Open Skies Policy". It has also encouraged regional language channels, foreign language channels and Hollywood movies in India. Government also granted "Industry status" to films in 1998 (Mehta 2005 p. 139). It has changed Single Screen theaters to multiplex specially in Metropolitans and A class cities of India.

Since the economic liberalization of the 1990's, Indians travelled abroad and their lifestyle, tastes & preferences also changed. Film makers made strategies to accommodate such audiences tastes and preferences by concurrently mixing local with the global. Such strategies are labeled as Glocalization for Bollywood audiences.

It is an estimated fact now that globalization has caused major transformation in the production of media. The term glocalization in this paper used as an alternative of traditional communication framework. Several scholars propose the theory of glocalization as mutually formative complementary competitors not as opposite to each other. Glocalization work as a process of cultural translation, as ideas, objective, practices transplanted from one place to other.

The Indian film Industry reflects culture & heritage of India. Earlier it was concentrated to India only. The change of trend started with movie "Guide" followed by "Lamhe" which attracted audience

globally with local settings. Movie like "Krishh" is the local embodiment of Superman "Lage Raho Munna Bhai" takes "Gandhigiri" locally without conventional settings. There were the days when movies launch in one country only but nowadays movies released worldwide simultaneously. Directors use foreign location, foreign artist to have global impact with local factors such like Indian story, language, clothing, family emotions etc.

Concept of Glocalization

Glocal word derives from Global +Local. According to the dictionary meaning, the term "glocal" and the process noun "glocalization" are "formed by telescoping global and local to make a blend" According to wordspy, Glocalization means "The creation of products and services intended for the global market, but customized to suit the local cultures. According to the sociologist Roland Robertson, glocalization describes the tampering effects of local conditions on global pressures.

Glocalization means "the simultaneity (co-presence) of both universalizing and particularizing tendencies (Raimi, 2003)." Glocalization is a concept that explains the interaction between global and local dimensions in any strategy i.e. media and communication strategies etc. It seems important in all type of business. We are watching Hollywood movies in Hindi to cater Indian viewers. In India comic character, name of "Spiderman" convert from Peter Parker to "Pavitra Prabhakar".

He also wear loincloth worn by Hindu men in India. The other aspects of comic book have also been modified. Similarly a recent Indian movie “Krishh” portrayed a super hero which can be consider a glocalized version of Batman & Superman. There are so many movies which perform well in local market when they go global, fail miserably. Sometimes it happens that movies are having good collection from North India in comparison to south or east India by not coming up to the expectations of varied regions/religions/culture etc. Hollywood production houses also tie up with Indian producer/distribution houses, when they enter in India to make a glocalized effect in the mind of Indian viewers such as Walt Disney tie up with UTV Motion Pictures owned by Ronnie Screwvala.

globalization versus Glocalization

Glocalization encompasses both the global and local; it is “mutually formative, complementary in a symbolic relationship in spite of their polarity. Glocalization ideas in movies allows to escape “the pull of the global/local polarity” and the fear that the local is dead (Robertson, 1997, p. 29). Rather than pitching global against the local, glocalization work as interconnected to both. Robertson calls for both understanding of the global-local nexus and of seeing glocalization as a tool of resistance and accommodation. The primary role of Glocalization is to understand the reconfiguration of locality and local subjects, to account for new

cultural forms emerging at the intersections of the global and local. Glocalization is recognition of cultural translation due to transplantation of ideas, objects, institutions, images, practices, and performances from one place to other. The appeal of glocalization is in its conceptual elasticity and its ability to understand that locales (global, regional, national, provincial, local) overlap and mutually influence contexts and identities.

Objectives of the study

1. To give broad overview of the traditional culture of Indian movies and westernizing effect on it.
2. To analyse impact of Glocalization with respect to Indian movies in spite of Western domination.

Rationale of study

Glocalization helps us to understand how global and local influences each other. It also explain that how westernization effects the local culture (i.e. India). The author has used critical approach to analyse that how two cultures simultaneously influence in Indian films.

Significance of the study

This study, focus on the word Glocalization with reference to Bollywood movies. As Bollywood goes glocal. It attempts to explain cultural & attitudinal change due to Glocalization. This study examines the impact of glocalization on Bollywood movies.

Research method

- Qualitative research, through interview method
- Using formal and informal questionnaire to gather information from respondents
- 250 formal and informal interviews conducted with men and women, age 18-40 years old
- Delhi/NCR covered together for information over a 3 month period in 2013.

Findings of research

Audience want globalized production with local know ledges, Bollywood has hybrid relation between the local and global. Despite the variety, Indian audiences want traditional clothing, music, dance, family emotions and Indian values. Bollywood movies must maintain some nationality and cultural identity.

In this research, author studied four elements of Bollywood to investigate Glocalization phenomenon.

1. Clothing – Committed to tradition & virtue even western domination in films

2. Location – Indians feel location is not a problem in movie “Indian impact is more important” such like story of movie.

3. Songs- Integrated part of Indian movies. It builds relation with audiences.

4. Emotions- Emotional touch, feeling, crying, actions having an important place in Bollywood movies.

Glocalized Clothes: Indian clothing is adopting global styles. Earlier viewer want to see actress and actor in Sari, Choli, Sherwani & kurta-pajama but now it seems that Indian viewers want Western clothing with traditional impact. In some scenes film stars wear traditional dresses in spite of increasing use of western clothes. Earlier film star such like Hema Malini, Sharmila Tagore wears skirts or pants only in one or two scenes. But now actresses such like Kareena Kapoor, Katrina, and Deepika Padukone wear Sari in one or two scenes, this is what makes her Indian. Viewers accept western clothing styles but also want Indian clothing such as Salwaar Kameej, Saari etc.

Glocalized Locations: Bollywood films have expanded their area of shooting films. Bollywood viewers can see several locations in one movie, even in a four minutes song two or three different locations can be seen. In older time’s emphasis on location were Kashmir, Ooty, Shimla and other hill station utmost in foreign location Switzerland or America. Now they are looking for something else, they can see different location in movies such like shooting in South Africa, New Zealand etc. It doesn’t matter where the film is set, New Delhi or New York, but although it has Indian feelings via story or other factors, Indian film star using Hindi even in foreign location. This way

Bollywood respond to both global and local.

Glocalized Songs and Dance: In India, Songs and dances have become integratal and central part of Indian films; almost all movies of Indian Cinema are having song and dance. The form of songs & dance also changed from Mushaira, Ghazal, Qawali, and Kathak to Indian Pop, Western music & Hip Hop style with advanced musical instruments. It is songs that sink or save a movie. We are having lot of examples like “Murder” “Aashiqui 2” because of songs these movies declare hit in spite of bad story and direction.

Familial Emotions: Indian movies are based on family value even if filmmakers borrow a Hollywood plot. We have family background even in Gangster type action movie taken from Hollywood. It has family emotion such like “Satya” & “Vaastav”. But in Hollywood we don’t see family emotion. We can make film in western style but it should have crying, anger, fighting, family emotions etc. So it makes some emotional touch with Indian audiences and make Glocalization effect.

Understanding the global and local in the Glocal

In studying viewers of Indian Cinema, It is easy to find that what is global and what is local. Audiences reflect their own cultural and political location in relation to the world. It is essential to know that what global and local means for Indian audience to understand the concept of glocal. Westernization represents

globalization, nationality represents local. If this glocal viewpoint is adopted then only one can survive as a film-maker otherwise downfall is certain. Bollywood movies are the reflection of economic, political, social& ideological structures of India. Audiences like westernization but simultaneously they are influenced by the culture of their region & country. Audiences want variety & diversity in the movie with their own culture intact. Hindi film structures still maintain their projection of traditional cultural and religious values. Nationality still has strongest cultural element among Indian audiences. Globalization has impact, but still it has some barrier such like cultural, tradition and local touch. Glocalization involves blending of two processes one of which must be local. One can easily find local effect in Bollywood movies. So in today’s scenario when production houses are thinking of global, they need to have localization strategy in place. Over the years more attention has been given to the concept of fusion and hybridity, or in other words glocalization.

Conclusion

In this Globalized world, it is important to take the consideration of local context and variables in spite of falling blindly in the western ideas & concepts with respect to Bollywood movies. Bollywood can have platform of Hollywood with respect to story, artist, foreign location but it should have an Indian touch. So that Indian viewers can attach themselves with movies. Glocalization have very important

aspects in the expansion plans of the global production houses of film industry. In the process of glocalization, production houses should consider needs & demands of that region in which they are going to launch their projects/movies. Many production houses/producers were bankrupt by not fulfilling the requirements of local viewers, for example Ajay Devgan starrer movie “Son of Sardaar” performed well in North India with good collection of Box office especially in Punjab region. Simultaneously Shahrukh Khan’s “Jab Tak Hain Jaan” declared hit & received good

collection from foreign countries in comparison to India. As cultural differences, adaptability of local conditions & understanding local viewers also has an important place in deciding the fate (success) of movies. Giant production houses/producers have to be particularly sensitive and by adoptable through the inclusion of local to face the challenges in film industry, for the cultural differences are more critical and complex as compared to the other industries.

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